

Catalogue
of an Exhibition of



Drawings by
Old and Modern Masters

With an Introduction by
David Keppel

Frederick Keppel & Company
4 East 39th Street
New York

January 7 to January 30, 1915

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IN collecting drawings a distinction should be made between wash drawings, with no more than a suggestion of colour, and water-colours, in which an attempt is made to realize the colouring of nature. Each method has its own qualities. The water-colour has grace, brilliancy, and charm, but it can scarcely be denied that the wash drawing is on the whole the more serious work of art of the two.

When an artist attempts in water-colour to realize the colouring of nature, there seems to be something in the medium which tends to put an undue emphasis on cleverness and brilliancy at the expense of depth. How many water-colours have the noble seriousness of the greatest paintings in oil, the greatest etchings, or the greatest drawings? There are of course a few really noble water-colours—but how few! Of course one may not be looking for seriousness—gaiety, grace, and charm are undeniably attractive. Also, water-colour is for the most part a modern art, which might partly account for its lighter character.

But the point I wish to make is that this quality of nearly all water-colour, which its friends might call gaiety and its enemies might call triviality, does not attach to the wash drawing, in which the colour is no more than a suggestion. To it, as to painting in oil or to etching, any subject is open, grave or gay; there seem to be no limits in the medium itself to what the artist is able to express. Drawings, whether in pen, pencil, or wash, have their place beside the greatest achievements of art in painting and in etching.

DAVID KEPPEL.

December, 1914.

19715- gift J. Keppel & Co.

CATALOGUE

ANONYMOUS.

1 Mercury and Argus.

An Italian drawing of the sixteenth century, done in black and white upon a ground of blue gouache. The drawing comes from the collections of August Börner and Baron Von Lanna.

Oval. Height, $8\frac{1}{4}$ inches; width, $7\frac{3}{4}$ inches.

SCHOOL OF TINTORETTO.

2 Study for the Last Judgment.

Sepia and wash drawing.

Height, $7\frac{1}{2}$ inches; width, $5\frac{1}{2}$ inches.

IN THE MANNER OF GIULIO ROMANO.

3 Figure in Flowing Drapery.

Executed in sepia, blue, and Chinese white on yellowish paper.

Height, $10\frac{1}{2}$ inches; width, $5\frac{5}{8}$ inches.

HANS SEBALD LAUTENSACK.

“Hans Sebald Lautensack was born at Nuremberg in 1524 and died in 1563, probably at Vienna. The best part of Lautensack’s work consists of landscapes, fresh studies of nature with rich variety of finely wooded country, with villages and watersheds.”

Lippmann, *Engraving and Etching*.

4 Drawing with a Man Drinking from a Bucket in the Right Foreground.

Executed with pen and black ink. The drawing is heightened with touches of red chalk. From the collection of Baron Von Lanna.

Height, 8 inches; width, 11 inches.

ADAM ELSHEIMER.

“Adam Elsheimer, a German painter, was probably born at Frankfort about 1574, but the dates of his career are differently recorded. He was the

son of a tailor and was placed at an early age under the care of Philip Uffenbach. Finding no further means of improvement in his own country, Elsheimer went to Rome, where he studied the works of the great masters, and in a short time his pictures, which were very distinct from the works of all his contemporaries, were held in general estimation. . . . He possessed so extraordinary a memory, that it was sufficient for him to have looked at an object or seen it once to draw it with the most surprising precision. The extreme patience with which he finished his pictures was such that the prices he received for them never sufficiently repaid him for the time spent upon them. If the unfortunate painter had been paid a fourth part of the prices which they have since produced, he might have lived in affluence instead of the state of indigence and distress in which he passed the greater part of his life. As it was, he was cast into prison, although a man of irreproachable habits, and this preyed upon his mind. . . . The elder Teniers, as well as Rembrandt, studied carefully the works of Elsheimer. He died in Rome in 1620."

Bryan, *Dictionary of Painters and Engravers*.

5 A Road Leading through a Rocky Glen.

Executed in pen and ink with light brown washes on grayish paper. A drawing somewhat in the feeling of a Chinese painting.

Height, $7\frac{1}{4}$ inches; width, $6\frac{5}{8}$ inches.

DANIEL DUMONSTIER.

"Dumonstier was born in Paris in 1574. He was the son of Cosme and grandson of Geoffroy Dumonstier, and worked in crayons and pastels at the court of Francis I, Henry IV, and Louis XIII, executing portraits of the most distinguished personages of his time. His master is unknown, but as his style resembles that of Primaticcio, he probably studied under one of the Italians at the court of Francis I. He died in Paris in 1646."

Bryan, *Dictionary of Painters and Engravers*.

6 Portrait of Gabrielle d'Estrées.

Very delicately executed in colored chalks. From the Marmontel collection.

Height, 13 inches; width, $8\frac{1}{2}$ inches.

JACOB JORDAENS.

"Jacob Jordaens was born at Antwerp in 1593, and was a pupil of Adam Van Noort. His growing

talent soon attracted the attention of Rubens, who, with his accustomed liberality, took every opportunity of assisting him. The King of Spain had applied to Rubens for a series of cartoons to be executed in tapestry, and he engaged Jordaens to paint them from his designs. . . . Jordaens' talents were better adapted to the representation of the fabulous subjects, animals, and scenes of revelry than of sacred and historical subjects."

Bryan, *Dictionary of Painters and Engravers*.

7 Dutch Interior.

Brush and pen drawing. Above, as if on a tablet, is written: *Hes sijn goede keersen die voor Liedren* ("These are good candles that sing songs").

Height, 5¾ inches; width, 6½ inches.

NICOLAS POUSSIN.

"Nicolas Poussin, painter, who has been called the head of the French school, was born in June, 1594, at Villers, a hamlet in the district of Les Andelys in Normandy. Although not encouraged by his parents, young Nicolas early showed a predilection for art. After some opposition he succeeded in obtaining their consent to his receiving instruction from an artist named Quentin Varin. From him Poussin learned to paint in distemper, and also in oil. This instruction only served to whet his appetite for art and to render him desirous of continuing his studies in Paris. Accordingly, at the age of eighteen he quitted his home secretly, and managed to reach the capital, unaided by friends, and with the slenderest resources. . . . He now began a course of study of the classic remains about him, which he continued during the whole of his life, and which rendered him the best interpreter of antiquity among the painters of his country. In 1630 he married, and with his wife's marriage portion he bought the house on the Pincian which became his home and with which his name is inseparably connected. He died in Rome in 1665."

Bryan, *Dictionary of Painters and Engravers*.

8 Classic Landscape.

Executed with bistre and Chinese white on blue paper. A very cool and refreshing drawing.

Height, 7⅞ inches; width, 11¼ inches.

JAN VAN GOYEN.

"Van Goyen was born at Leyden in 1596. While still young, he made a journey through France, and on his return received some final instruction

from Esaias van de Velde. After a short stay at Haarlem he settled at Leyden, where he married in 1618. He died at The Hague in 1666. Van Goyen was one of the earliest Dutch landscape-painters. He has etched a few landscapes.”

Bryan, *Dictionary of Painters and Engravers*.

9 Embarkation.

Black crayon drawing on yellowish paper. Signed: V. G. 1651. These little pencil sketches of Van Goyen's have the same atmospheric quality which has made his paintings so famous.

Height, $5\frac{5}{8}$ inches; width, $7\frac{3}{4}$ inches.

PIETER MOLYN THE ELDER.

“Pieter Molyn was born in London some time before the year 1600. He left England and went to Haarlem, where in 1616 he entered the Guild, of which he became president in 1633. He died at Haarlem in 1661. He painted landscapes in a very pleasing style, his foregrounds being enriched with buildings and ruins in the style of Jan Van Goyen.”

Bryan, *Dictionary of Painters and Engravers*.

10 Dune Landscape with Men and Dogs in the Foreground.

Pencil and wash in monochrome. From the collection of the Baron Von Lanna. Drawn in the spirit of calm serenity so characteristic of Dutch landscapes.

Height, $5\frac{3}{4}$ inches; width, $7\frac{1}{2}$ inches.

CLAUDE GELLÉE OF LORRAINE.

“Claude Gellée was born in 1600 at Chamagne, a village on the Mosel in the Vosges country, then in the ancient province of Lorraine. With the exception of boyhood and two years of wandering, the whole of his life was passed and all of his work was executed in or near Rome. He died in 1682.

“Claude was indefatigable in his endeavor to get a really solid basis of art training, to penetrate into the inmost secrets of nature.

“Day after day he would be up before dawn and far into the Campagna; heedless of fatigue, he would stay there until after nightfall, noting every phase of dawn, straining to seize the tints of sunrise, sunset, and the gloaming, tints which he would endeavor to match with colors on his palette. Then in his studio or garret he would set to work with palette thus prepared and endeavor to produce

a transcript of the facts which he had seen, and which he succeeded in rendering with a veracity which no painter before him had ever obtained."

Sandrart.

11 Landscape with Centaur.

Pen and brush sepia drawing touched with Chinese white. A beautiful classic landscape with vivid, living tree forms, and a charming vista of a rocky islet on a peaceful sea.

Height, 9 inches; width, $4\frac{7}{8}$ inches.

12 Landscape with Cattle.

Sepia drawing touched with Chinese white.

Height, 8 inches; width, $11\frac{3}{8}$ inches.

ANTON WATERLOO.

"Anton Waterloo, painter and engraver, was born at Lille in 1609 or 1610. He seems to have divided his time mostly between Amsterdam, Leeuwarden, and Utrecht, paying an occasional visit to his native city. He had a château near Utrecht where Jan Weenix used to visit him for the purpose of inserting figures in his landscapes. It is known that he was alive in 1676. . . . His landscapes are characterized by the most extreme simplicity. They represent the entrance into a forest, a broken road with a few trunks of trees, a solitary cottage, or a water-mill, all treated with truth and sincerity. The drawings of Waterloo are also excellent; they are generally in black chalk and India ink."

Bryan, *Dictionary of Painters and Engravers*.

13 Evening Landscape.

Executed with India ink, crayon, and white chalk on blue paper. From the collection of J. P. Heseltine.

Height, $11\frac{3}{4}$ inches; width, 9 inches.

14 Cottage by the Waterside.

Executed with black crayon and gray wash on cream paper. From the collection of Rudolph Pelzer.

Height, $5\frac{1}{2}$ inches; width, $8\frac{1}{2}$ inches.

"The favorite subjects of Waterloo are forest scenes, in the rendering of which he was a veritable master. One finds here all the truth of nature, especially in the foliage, which he represents in the most admirable manner. He rarely chooses a sub-

ject representing a great extent of country: a little corner of the forest, part of a brook, the banks clad with verdure, a rock, an isolated village situated on the bank of a canal, a hermitage, these are the subjects which he etched by preference."

Bartsch.

HERMANN SAFTLEVEN.

"Hermann Saftleven, painter and engraver, was born at Rotterdam in 1609. He was the younger brother of Cornelis Saftleven, and a pupil of Jan Van Goyen. His views of the Rhine and Maas are delicately painted from nature. He died at Utrecht, 1685."

Bryan, *Dictionary of Painters and Engravers*.

15 View of Nymwegen.

Pencil drawing with soft washes of brownish tint on cream paper. Signed on the back: *Nymegne Saftl.* From the collection of Rudolph Pelzer. A beautiful, serene, luminous drawing.

Height, 6½ inches; width, 11¼ inches.

HENDRIK NAEUWINCX.

"The birthplace of this Dutch painter and etcher is uncertain; but it was either Utrecht, or more probably Schoonhoven, and the date of his birth about 1619. Immerzeel quotes very high prices as having been paid for pictures by Naeuwinx, which consist of landscapes, towns, villages, etc. He is, however, more generally known by his drawings and etchings, in which the point is used with great delicacy."

Bryan, *Dictionary of Painters and Engravers*.

16 Scene on a River.

Pencil and wash drawing in monochrome. Signed: *H. Naeuwinx fc.* From the collection of Baron Von Lanna.

Height, 4¾ inches; width, 6½ inches.

BARTHOLOMEW BREENBERG.

"Bartholomew Breenberg, an eminent Dutch painter, was born at Utrecht about 1620. The name of his instructor has not been recorded, but he studied the works of Poelenburg with great assiduity, and he was ranked among the most promising artists of his country before his departure for Italy, where he lived the greatest part of his life. . . . There is an elevated style in the arrangement of his work, and he seems to have in-

haled the taste of Italy with the atmosphere he breathed. His best works are small; when he attempted the larger scale he was less successful. There is great suavity in his coloring, and his pencil is exquisite and delicate. He was still living in 1663."

Bryan, *Dictionary of Painters and Engravers*.

17 Courtyard of a Ruined House.

Water-color drawing. From an unidentified collection (Fagan, Number 191) and from that of Rudolph Pelzer.

Height, 9½ inches; width, 7⅜ inches.

JAN STEEN.

"Jan Steen was born at Leyden in 1626. His father was a brewer of respectable family. He displayed an early talent for art and was sent to study under Nicholas Knupfer, and from him transferred to the studio of Adriaen Van Ostade at Haarlem. The influence of Ostade is evident in his principal work. He completed his studies under Jan Van Goyen of The Hague, whose daughter Margaretta he married in 1649. The details of his life are obscure. That he worked hard is proved by the number of pictures he has left. That he was improvident is proved by the records of executions for debt which had been discovered at Haarlem. He died at Leyden in 1679."

Bryan, *Dictionary of Painters and Engravers*.

18 Interior with Three Figures.

Drawing in sepia with brown washes on gray paper. A very spirited and vigorous drawing.

Height, 7¼ inches; width, 10⅜ inches.

JAKOB VAN DE ULFT (1627-1688).

19 Italian Landscape.

Sepia wash drawing. From the collection of Rudolph Pelzer.

Height, 4 inches; width, 7⅜ inches.

CORNELIS DUSART.

"Cornelis Dusart, a Dutch painter and engraver, was born at Haarlem in 1660. He entered the guild of that city in 1679, and died there in 1704. He was a pupil of Adriaen Van Ostade, whose style he imitated with considerable success. His works, like those of Ostade, represent Dutch peasants regaling and merrymaking. Although

not equal to his master in the richness of his tones and the harmony of his effect, his color is clear and agreeable, his compositions are ingenious, and his touch very spirited.”

Bryan, *Dictionary of Painters and Engravers*.

20 The Schoolmaster.

Pen and brush drawing. Signed: *C. Dusart*. From the collection of Rudolph Pelzer.

Height, 6 inches; width, 8 inches.

JAN VAN HUYSUM.

“Jan Van Huysum, a celebrated flower painter, was the eldest son of Justus Van Huysum and was born at Amsterdam in 1682. He was instructed by his father, and it was not long before he could dispense with assistance. His taste in the arrangement of his groups is superior to that of any other flower painter; and his pictures are so perfectly finished that they seem to rival the velvet softness of nature. The fame of Huysum rose to the highest pitch, and the first florists of Holland were ambitious of supplying him with their choicest flowers for the subjects of his pictures. He usually arranged them in elegant vases, of which the ornaments and the bas-relief were finished in the most polished and beautiful manner. . . . There are also admirable water-color pictures and pencil drawings by him. He died in Amsterdam in 1749.”

Bryan, *Dictionary of Painters and Engravers*.

21 Flower Piece.

Pencil drawing.

Height, 8 inches; width, 6 inches.

ANTONIO CANALETTO.

“Antonio Canal, commonly called Canaletto, was born in Venice in 1697. He was a pupil of his father, Bernardo Canal, who was a decorator and scene painter. Antonio first confined his attention to theatrical decorations, but in 1719 went to Rome, where he spent some time in drawing and copying the antiquities of that city and its vicinity. Returning to his birthplace, he exclusively occupied himself in producing views of Venice, which for their great truth to nature, and for their extraordinary effect, perspective and color, met with immense success and are still most highly esteemed. . . . His death occurred in that city in 1768.”

Bryan, *Dictionary of Painters and Engravers*.

22 A View on the Lagoon.

Executed with brush and pen in brownish ink and gray-toned washes on white paper. From the collections of William Esdaile, the Earl of Beresford, and C. S. Bale. A superb drawing, masterly in every way.

Height, $8\frac{1}{2}$ inches; width, $12\frac{1}{2}$ inches.

THOMAS GAINSBOROUGH.

Born at Sudbury, 1727; died at London, 1788.

“Gainsborough must be accounted one of the moderns, so naïve and intimate is the impression which his pictures produce. He who passed his whole youth in the idyllic loveliness of the woods was fitted to be the delineator of that mellow English nature. He understood the murmur of the brooks and the sighing of the wind. Like his own life, so regular and peaceful, gliding along as though at the beck of the friendly elements, are the trees in his picture, with their peaceful tranquillity.”

R. Muther, *History of Modern Painting*.

23 Road Leading through a Wood.

Black crayon drawing on brownish paper, heightened with white chalk.

Height, $7\frac{5}{8}$ inches; width, $8\frac{1}{4}$ inches.

24 Landscape with a Castle.

Black crayon drawing on brownish paper, heightened with white chalk.

Height, $5\frac{3}{4}$ inches; width, $7\frac{3}{4}$ inches.

25 Cottage Scene among the Trees.

Black crayon drawing on brownish paper, heightened with white chalk.

Height, $5\frac{5}{8}$ inches; width, 8 inches.

“The calm of midday, the haze of twilight, the dew and the pearl of morning are what we find in the pictures of this good, kindly, happy man. . . . As we look upon them the tears spring to our eyes, and we know not whence they come. The solitary shepherd with his flock, the peasant returning from the wood with his bundle of fagots, whispering woods and open dales, sweet little peasant children with their pitchers in springtime—that is what he loved to paint and what he painted with as much sought out refinement as with tender truth to nature.”

John Constable.

26 Village Street: Autumn.

Black crayon drawing on brownish paper, heightened with white chalk.

Height, $5\frac{5}{8}$ inches; width, 8 inches.

JOHN CROME.

“John Crome, usually called ‘Old Crome’ to distinguish him from his son, was born in a small public-house in Norwich in 1769. His father was a journeyman weaver by trade, and it is not likely that he received more than the mere rudiments of education. At twelve years of age he started in life for himself in the capacity of errand boy to Dr. Rigbey, a physician in Norwich, but soon gave this up and of his own accord apprenticed himself for seven years to a house and sign painter in Norwich. Here he learned the use of the brush, and quickly became ambitious of applying it to other subjects than the painting of cornices and coaches. He is said to have been the first painter to practice graining in imitation of the natural marks of wood. During this time he formed an intimate friendship with Robert Ladbroke, who was then an apprentice to a printer. The two youths spent all their spare time in drawing and studying together, sometimes from old prints, but more often from nature.

“Among Crome’s earliest patrons were Sir William Beechey, and a Mr. Harvey, who let him copy from his collection of Flemish and Dutch paintings. Crome became the founder of the only local school in England of any importance, the Norwich School.”

Bryan, *Dictionary of Painters and Engravers*.

27 A Gate Leading Out of a Wood.

Pencil drawing on gray paper. From the collection of the Mayor of Norwich.

Height, $7\frac{3}{4}$ inches; width, $6\frac{1}{4}$ inches.

28 A Wooded Road.

Pencil drawing on yellowish Whatman paper.

Height, 6 inches; width, $6\frac{5}{8}$ inches.

SIR DAVID WILKIE.

“Born at Cults, Fifeshire, Scotland, November 18, 1775. It is stated that as soon as he could crawl he began to evince a bent toward art, and that he could draw after a fashion before he could talk or read distinctly. He studied painting at Edinburgh,

settled in London in 1805, became Royal Academician in 1811, travelled on the Continent especially from 1825 to 1828, became Royal Painter in Ordinary in 1830, was knighted in 1836, and died at sea off Gibraltar, June 1, 1841."

Bryan, *Dictionary of Painters and Engravers*.

29 Sketch done in Amsterdam in 1816.

Pencil and white chalk drawing with brown washes on gray paper. At the bottom is written: *Canal to Bruges 14 Sept.*

Height, 7½ inches; width, 10¼ inches.

JOSEPH MALLORD WILLIAM TURNER.

"J. M. W. Turner was born April 23rd, 1775, at 26 Maiden Lane, Covent Garden. His father, William Turner, was a barber. . . . Turner began his career as a sort of infant prodigy in his father's shop. His earliest known drawing is one of Margate Church, which he made when he was nine years old. Shortly afterwards he went to his first school at New Brentford, where he drew trees and poultry while his school-fellows did his sums. About this time, too, he began to make copies of engravings, which were exposed for sale in the barber's window. These indications of a call to art determined his father to give him such facilities as he could. Early in his teens he was employed in coloring prints for John Raphael Smith, in making drawings at Doctor Monro's, and in the fields and streets with Girtin. The most interesting passage in Turner's early life is his friendship or acquaintance with Girtin, and his intense admiration for this artist's work. . . . After Turner's election to the R. A.-ship in 1802, he practically ceased to make drawings for engravers, and until the commencement of the *Southern Coast*, fifteen years later, confined himself to a heading for the Oxford Almanac and to a few drawings for books. It is to the work of these few early years of the century that Mr. Ruskin applies the statement that Turner's manner 'is now stern, reserved, quiet, grave in color, forceful in hand. His mind tranquil; fixed, in physical study, on mountain subjects; in moral study, on the mythology of Homer, and the Law of the Old Testament.' "

Bryan, *Dictionary of Painters and Engravers*.

30 View in Cumberland.

Water-color drawing.

Height, 4¾ inches; width, 7¼ inches.

JOHN CONSTABLE.

Born at Suffolk, 1776; died at Hempstead, 1837.

“Constable, in fact, was essentially an interpreter—a sincere, studious, unflinching interpreter—rather than a creator. In an age whose ideals were absolutely opposed to his own, and in the face of continued discouragement, he applied himself to thoroughly mastering the character, aspect, and color of one particular kind of English landscape, and succeeded in that aim better than any one else has done since. The translation of this subject matter into painting caused him to modify very considerably the traditional methods of working, and his example has had an enormous influence upon the technique of his successors. The originality of this achievement, and the remarkable manner in which it anticipated the sympathies of succeeding generations, perhaps constitute his best claim to our respect.”

C. J. Holmes, *Constable and his Influence on Landscape Painting.*

31 Ship at Sea.

Water-color drawing. From the collection of the Constable family.

Height, $5\frac{3}{4}$ inches; width, $7\frac{5}{8}$ inches.

Blake once said of one of his sketches: “This is not drawing but inspiration!”

32 Salisbury Cathedral.

Pen drawing with tones of wash. Perhaps a preliminary study for the famous painting. From the collection of the Constable family.

Height, $7\frac{3}{4}$ inches; width, $11\frac{1}{4}$ inches.

33 Thatched Cottage Seen in Bright Sunlight.

Crayon and monochrome wash drawing. From the collection of the Constable family.

Height, $7\frac{1}{4}$ inches; width, $8\frac{7}{8}$ inches.

“Of Constable’s genius there can be no doubt. If its range was narrow, it was eminently sincere and original. In these qualities few artists can compare with him. He was the first to paint the greenness and moisture of his native country; and the first to paint the noon sunshine with its white light pouring down through the leaves and sparkling in the foliage.”

Cosmo Monkhouse,
Dictionary of National Biography.

34 A Bay with Hilly Shores.

Pencil and wash drawing. From the collection of the Constable family.

Height, $3\frac{1}{2}$ inches; width, $4\frac{1}{2}$ inches.

“An extremely interesting portion of Constable’s works is known only to his intimate friends,—I mean the contents of his numerous sketch-books. In these are many complete landscapes in miniature, often colored, and when not tinted, the chiaroscuro is generally given in lead pencil, sometimes with great depth of effect, and always with exquisite taste. The name of nearly every spot sketched is added, and in looking through these books one thing is striking, which may be equally noticed of his pictures, that the subjects of his works form a history of his affections.”

C. R. Leslie, *Memoirs of John Constable*.

35 Southampton.

Pencil drawing on Whatman paper. In lower right corner is written: *11 Oct. 1816, Southampton*. From the collection of the Constable family.

Height, $3\frac{1}{2}$ inches; width, $4\frac{1}{2}$ inches.

36 Tree Growing in a Hedgerow.

Pencil drawing on Whatman paper. From the collection of the Constable family.

Height, $5\frac{7}{8}$ inches; width, $3\frac{7}{8}$ inches.

37 Woolwich.

Pencil drawing on Whatman paper. In lower left corner is written: *11 May Woolwich*. From the collection of the Constable family.

Height, 4 inches; width, $5\frac{1}{8}$ inches.

38 View with Church in Middle Distance.

Pencil drawing on Whatman paper. In lower left corner is written: *Nov. 16, 1816*. From the collection of the Constable family.

Height, $3\frac{3}{8}$ inches; width, $4\frac{3}{8}$ inches.

39 Cottage on a Hillside.

Crayon and monochrome wash drawing. From the collection of the Constable family.

A very beautiful and decorative drawing with soft and delicate touches of crayon and wash.

Height, $5\frac{1}{8}$ inches; width, 7 inches.

GAVARNI.

“On the 15th of January, 1854, was born at Paris, at No. 5 in a street then known as Rue des Vieilles Haudriettes, a boy who was inscribed on the reg-

ister under the name of Guillaume Sulpice Chevalier. This boy was destined to make the name of Gavarni illustrious from 1830 to 1866. . . . Gavarni's work is marvelously complex and expansive. No one ever designed a costume with so much grace and exactness. The great tailor of the period, Humann, acknowledged his masterly skill in the difficult art of clothing his figures in the contemporary fashions. Not only did he reproduce with eloquent and lively accuracy the naïve and at the same time affected fashions of those already remote days—he actually invented them and brought them forward in the special journals of which he was the recognized purveyor.’’

Octave Uzanne, *Gavarni*.

40 Costume Sketch.

Brush and bistre drawing.

Height, 9½ inches; width, 5½ inches.

SAMUEL PALMER.

“Samuel Palmer, water-color painter, was born in 1805. He early showed a taste for art, and at the age of fourteen he exhibited several landscapes at the British Institute. By the advice of his father-in-law, John Linnell, he underwent a course of figure drawing at the British Museum, during which time he was introduced to William Blake. He then went to live at Shoreham with his father, and we find him exhibiting at the Academy and at the British Institution. In 1839 he married, and for his wedding tour spent two years in Italy. He then returned to London, and lived in Kensington till 1851, when he removed to Furze Hill, near Reigate, where he spent the remainder of his life. He died at Reigate in 1881.’’

Bryan, *Dictionary of Painters and Engravers*.

41 The House by the Pond.

Water-color drawing.

Height, 7¼ inches; width, 16 inches.

PIERRE ÉTIENNE THÉODORE ROUSSEAU.

Born in Paris, April 15, 1812. Died at Barbizon, near Fontainebleau, December 22, 1867.

“With Corot, Daubigny, Dupré and Diaz, he founded the modern French school of landscape painting, of which he is one of the chief glories. Few, if any, have surpassed him in the rendering of atmospheric effects, in the ability to diffuse light and air throughout a landscape, and in the power of communicating to others the deep feelings excited by nature in a highly sensitive or-

ganization like his own. The Forest of Fontainebleau, where he spent many years of his life, supplied him with an inexhaustible mine of subjects, which he rendered with rare felicity."

Frederick Keppel,
The Golden Age of Engraving.

42 The Tree by the Pool.

Pen and wash drawing. Stamped with Rousseau's stamp. A very beautiful and characteristic drawing, with a fine sense of spaciousness and solidity.

Height, $6\frac{5}{8}$ inches; width, $9\frac{7}{8}$ inches.

43 Paysage.

Pencil sketch on cream paper. Stamped with Rousseau's stamp.

Height, $6\frac{1}{4}$ inches; width, $10\frac{7}{8}$ inches.

CHARLES JACQUE.

"Charles Jacque was born in Paris in 1813. At the age of seventeen he was placed with a geographical engraver, but did not like the work, and enlisted as a soldier. His military career lasted seven years, during which time he was present at the siege of Antwerp. . . . He had relations in Burgundy, and during his visits there he found material for many of his best etchings. The true French picturesque is seldom seen in greater perfection than in Burgundy. His farmyards and scenes of rustic life are most of them reminiscences of this region, and to me—who have lived in Burgundy for many years—they have a familiar air, a look of home, which proves that they render not only the details of local truth but the spirit of the land. His skill in drawing poultry may be partly accounted by the fact that he is himself a distinguished fancier and breeder."

P. G. Hamerton, *Etching and Etchers.*

44 Child and Dog.

Executed with Conté crayon on brownish paper. From the collection of H. Giacomelli.

Height, $4\frac{1}{8}$ inches; width, $3\frac{1}{4}$ inches.

45 Forest: Winter.

Fine pencil sketch on white paper. From the collection of H. Giacomelli.

Height, $4\frac{3}{4}$ inches; width, $6\frac{1}{4}$ inches.

46 "Petits Petits."

Crayon drawing. From the collection of H. Giacomelli. A study for the etching of the same name.

Height, 5 inches; width, $4\frac{5}{8}$ inches.

47 Duck Shooting.

Pencil sketch on yellow paper. From the collection of H. Giacomelli.

Height, $2\frac{1}{2}$ inches; width, 4 inches.

CHARLES FRANÇOIS DAUBIGNY.

Born in Paris, February 15, 1817. Died there, February 20, 1878.

“Thirty years have passed since Daubigny laid down his brushes and etching-needle forever. Yet his fame has broadened year by year, and his works have kept their place among the classics in Art. They have neither grown old nor old-fashioned, but still convey with perennial freshness the master’s delight in the springtimes, summers, autumns, and winters that greeted his painter’s eye and poet’s soul as he passed through the world.

“That his etchings are not more widely known thus far, is perhaps partly accounted for by the fame of the painter having obscured that of the etcher, as well as by Daubigny’s own absolute disregard for worldly gain. He employed no tricks to attract public attention, nor did he seek to tempt the collector by any undue multiplication of ‘states.’ Yet, as painter and etcher, none of the Barbizon men surpassed him in the freshness of his own rustic and riverside vein. It seems almost a presumption to praise him, since his fame is well-nigh universal, and those best qualified to judge concede his etchings of the purely rustic phases of landscape to be unexcelled.”

Robert J. Wickenden, *C. F. Daubigny*.

48 A Wild, Rocky Glen.

Executed with pencil touched with Chinese white. Signed in pencil: *Daubigny*. From the collection of H. Giacomelli.

Height, $6\frac{3}{8}$ inches; width, $9\frac{1}{2}$ inches.

49 The English Channel.

Pencil drawing on white paper. Stamped with Daubigny’s stamp. A sketch made on Daubigny’s first trip to England in 1866.

“A drawing or etching done ‘at white heat’ often brings us as near to the personality of a great master as his more labored paintings. The drawings came from the artist’s family, and the stamp of the Daubigny collection is affixed to the drawings, which he rarely signed,—except with the indelible and ever-present mark of his masterly mind and hand.”

Robert J. Wickenden.

50 A Study for the Lithographic Frontispiece
"Chants et Chansons."

Pencil and ink sketch.

Height, 6 inches; width, 4 inches.

SIR FRANCIS SEYMOUR HADEN.

Born 1818; died 1910.

"It is extraordinary how a busy London surgeon should surpass the professional artists in their own specialty, but this is what Seymour Haden certainly did. Being a man of very wide artistic knowledge, it must not be supposed that he was ignorant of the fine quality of his own works. He judged them with the same impartiality with which he would have judged the etchings of Rembrandt. I well remember Seymour Haden saying to me, in allusion to his dry-point, the *Sunset in Ireland*: 'That is the print which will fetch an enormous price in the centuries to come.'

"By nature he was an emphatic, positive and, indeed, rather 'bumptious' man. He associated with the best in the land and felt himself quite their equal. In one little detail Seymour Haden was supreme. He could always make a tree *grow out of* the ground instead of making it look like something which was stuck down there to suit the purposes of the painter.

"Few artists of the nineteenth century are more certain of abiding fame than he. This is because he excelled all the other artists of his epoch in the important career of an etcher of landscape. No other etcher has given us such true presentations of the beautiful, quiet landscapes of England."

Frederick Keppel,

The Golden Age of Engraving.

51 The Mill Pond, Dorsetshire.

Black crayon drawing, heightened with white chalk.

"But it is in his large charcoal drawings of the end of the seventies that he rises to his greatest heights,—in the sketches done around Swanage in the south of Dorsetshire, and at Chatsworth, and two or three drawn from the stores of his memory."

H. Nazeby Harrington,

The Drawings of Seymour Haden.

52 Encombe Woods.

Black crayon drawing. A study for the etching of the same name.

Height, 13½ inches; width, 19⅜ inches.

"What a revelation it was to me when—I scarcely like to count how many years ago—I first

passed into that peaceful little 'garden room' that looked out upon the old-time bowling green at Woodcote Manor and saw around its walls some four and twenty of these large charcoal drawings! It was as though some new planet swam into my ken! I had never seen so much suggested with such simple means. Two or three hours' work with a sheet of rough paper, a piece of charcoal, and a mezzotint scraper! Heath and woodland, sea cliff and river glen, radiant light and quivering mist, houses sleeping in the sun and mysterious shadows lurking in the corners of the quaint old kitchen or the romantic ruin, or lying full length before the giant boles of centuries-old oaks; all suggested with equal ease and magic mastery!"

H. Nazeby Harrington,
The Drawings of Seymour Haden.

MAXIME LALANNE.

"Another etcher whose skilful needle portrayed the quaint corners of the French capital, somewhat later, was Maxime Lalanne (1827-1886). In such a plate as the *Rue des Marmousets* and in river and port scenes of Paris and Bordeaux, Lalanne furnished a standard of style, by his frank use of the open line, that has been appreciated by modern masters of the art. Lalanne wrote a book on etching, and another on charcoal drawing, to which latter art he devoted much time and attention."

Robert J. Wickenden, *The Men of 1830.*

53 Besançon.

Pencil and crayon drawing on yellowish paper. Signed: *M. Lalanne*. Stamped with Lalanne's stamp.

Height, 9 inches; width, 12 inches.

54 The Thames at Richmond.

Pencil drawing on cream paper. Signed: *Lalanne La Tamise à Richmond Août 1871*. A study for the etching of the same name.

Height, 6½ inches; width, 12¾ inches.

"To my mind, at least, Lalanne was one of the most exquisite and refined illustrators of architecture who ever lived. His ability to express a great building, a vast town, or a delicate little landscape, has never been equalled, I think, by anybody but Whistler. To a certain extent he was mannered; so was Rembrandt; Whistler is the only man I know of who is not.

"Lalanne probably acquired his refinement of handling in the production of his innumerable deli-

cate etchings. . . . His etching of Richmond and the Thames, which appeared in the 'Portfolio,' is the most exquisite example of his work I have seen in any English periodical."

Joseph Pennell,
Pen Drawing and Pen Draftsmen.

55 Saint Mard.

Pencil sketch on cream paper. Signed: *Lalanne*.
Stamped with Lalanne's stamp.

Height, $8\frac{1}{2}$ inches; width, $11\frac{1}{2}$ inches.

56 Concarneau.

Pencil sketch. Signed: *Lalanne à Concarneau*.
Stamped with Lalanne's stamp.

Height, $6\frac{7}{8}$ inches; width, $9\frac{1}{2}$ inches.

EDWARD BURNE-JONES.

"Edward Burne-Jones, English painter and designer, was born in 1833 at Birmingham. His father was of Welsh descent, and the idealism of his nature and art has been attributed to this Celtic strain. An only son, he was educated at King Edward School, Birmingham. He retained through life an interest in classical studies, but it was the mythology of the classics that fascinated him. He died in 1898. . . . Burne-Jones' influence has been exercised far less in painting than in the wide field of decorative design. Here it has been enormous. Burne-Jones' aim in art is best given in some of his own words written to a friend: 'I mean by a picture a beautiful romantic dream of something that never was, never will be—in a light better than any light that ever shone—in a land no one can define or remember, only desire—and the forms divinely beautiful—and then I wake up, with the waking of Brynhild!' "

Encyclopædia Britannica.

57 Figure and Drapery Studies.

Drawing in red chalk on white ribbed paper.
Signed with the monogram *EBJ*.

Height, $8\frac{1}{4}$ inches; width, $14\frac{3}{4}$ inches.

ANTON MAUVE.

Born at Zaandam, 1838; died at Arnheim, 1888.

"Mauve, that admirable master of harmony who is so vivid and spontaneous in his water-colors, has also this tender melancholy poetry of nature, this underlying mood of depth and sadness, which renders him so sympathetic in the present age. A dreamy mist, a thoughtful silence rests

over his Dutch landscapes, and the wind seems to utter its complaint among the leaves. The dusk and damp rainy days and all the minor keys of nature he especially loved.”

R. Muther, *History of Modern Painting*.

58 Peasant Milking.

Pencil sketch. Signed: *A. M.*

Height, 2¾ inches; width, 4⅜ inches.

ALBERT JOSEPH MOORE.

“Albert Joseph Moore (1841–1893), an English decorative painter, was born at York in 1841. In his childhood he showed an extraordinary love of art, and as he was encouraged in his tastes by his father and brothers, two of whom afterwards became famous as artists, he was able to begin the active exercise of his profession at an unusually early age. He died at his studio in London in 1893. The spirit of his art is essentially classic, and his work shows plainly that he was deeply influenced by the study of antique sculpture; but he was not in any sense an archæological painter. As an executant he was careful and certain; he drew finely, and his color sense was remarkable for its refinement and subtle appreciation. Few men have equalled him as a painter of draperies, and still fewer have approached his ability in the application of decorative principles to pictorial art.”

Encyclopædia Britannica.

59 Drapery Study.

Black and white chalk drawing on brown paper.

Height, 13¼ inches; width, 7 inches.

EDWIN A. ABBEY.

Born at Philadelphia, 1852; died at London, 1911.

“Edwin A. Abbey, ‘endowed,’ as Miss E. L. Cary says, with the instinct for ‘the exquisite and the old,’ reconstructed the seventeenth and eighteenth centuries for us in his drawings . . . with a vividness and grace that quite obliterate the preparatory labor of his historical and antiquarian studies. Furthermore, the light, caressing strokes of his pen graphically illustrate the easy craftsmanship, the finest technique, which attains its result with no trace of effort. ‘For grace and refinement,’ wrote Pennell, ‘he ranks second to none’; those were indeed the salient characteristics of his drawing.”

Frank Weitenkampf, *American Graphic Art*.

60 Illustration to Keats's Poem, "Eve of Saint Agnes."

Black wash drawing. Signed: *E. A. Abbey*.
Height, 10 inches; width, 7½ inches.

"His prayer he saith, this patient, holy man;
Then takes his lamp and riseth from his
knees,
And back returneth, meagre, barefoot, wan,
Along the chapel aisle by slow degrees:
Northward he turneth through a little door."

61 Illustration to Herrick's Poem, "Herrick and His Muse."

Pen and ink drawing. Signed: *E. A. Abbey*.
From the collection of Thomas B. Clarke.
Height, 14¼ inches; width, 11½ inches.

"Whither, mad maiden, wilt thou roam?
Far safer 't were to stay at home,
Where thou mayst sit and piping please
The poor and private cottages,
Since cotes and hamlets best agree
With this thy meaner minstrelsy."

DRAWINGS BY CONTEMPORARY ARTISTS

MARIUS A. J. BAUER.

62 Aye Sophia.

Water-color drawing. Signed: *M. Bauer*.
Height, 10 inches; width, 14 inches.

"Mr. Bauer's art is emotional in its nature; it responds to 'old associations' more present to the feelings than to vision. So much that is put down as illusion by matter-of-fact people has a real existence. No one would deny romance to the great mosque of S. Sophia. And just as Turner when he drew an English country seat conveyed at the same time its wealth of special association, so Mr. Bauer has the same beautiful gift."

T. Martin Wood, *The International Studio*.

63 Cairo.

Water-color drawing. Signed: *M. Bauer*.
Height, 11¼ inches; width, 19½ inches.

"And then again to bring the sense of night to us over these cities or at will to make their white walls gleam in the sun, this imaginative control of

effect, in addition to the mastery of architectural contour and the feeling for modern drama, gives this artist an almost uncanny power with the simplest materials. The fact is, of course, as we have already shown, that the essence of this art is imagination; everything the artist looks at, he looks at imaginatively; he will put nothing in his pictures to which he does not directly and sensitively respond; there is no dead matter in them.”

T. Martin Wood, *The International Studio*.

EUGENE BÉJOT.

64 Le Pont des Arts.

Water-color drawing. Signed in pencil: *Eug. Béjot Pont des Arts*.

Height, $5\frac{3}{4}$ inches; width, $6\frac{7}{8}$ inches.

65 Saint Sulpice.

Pencil and wash drawing. Signed: *Eug. Béjot*.

Height, $9\frac{3}{4}$ inches; width, $6\frac{1}{4}$ inches.

66 Avenue du Bois de Boulogne.

Pencil and wash drawing. Signed: *Eug. Béjot 1912*.

Height, $6\frac{1}{4}$ inches; width, $7\frac{3}{4}$ inches.

67 Rouen: A Rainy Day.

Pencil and wash drawing. Signed: *Rouen 1912 Eug. Béjot*.

Height, $8\frac{3}{4}$ inches; width, $10\frac{1}{4}$ inches.

68 Un Jour d'Été aux Tuileries.

Pencil and wash drawing. Signed: *Eug. Béjot*.

Height, $6\frac{3}{8}$ inches; width, $8\frac{1}{2}$ inches.

69 Cadiz.

Pencil and wash drawing. Signed: *Cadiz Eug. Béjot*.

Height, $7\frac{1}{4}$ inches; width, $9\frac{1}{2}$ inches.

70 Quai des Grands Augustins.

Pencil and wash drawing. Signed: *Eug. Béjot*.

Height, $6\frac{1}{4}$ inches; width, 10 inches.

71 Le Pont des Arts.

Pencil and wash drawing. Signed: *Eug. B.*

Height, $6\frac{3}{4}$ inches; width, $7\frac{7}{8}$ inches.

MUIRHEAD BONE.

72 Italian Hills.

Pen drawing with gray washes on yellowish paper.
Signed: *Muirhead Bone*.

Height, $5\frac{7}{8}$ inches; width, $8\frac{5}{8}$ inches.

73 The Appian Way.

Water-color drawing. Signed: *Muirhead Bone*.

Height, $5\frac{5}{8}$ inches; width, $5\frac{1}{4}$ inches.

74 Castle by the Sea.

Pen and brush drawing in monochrome. Signed:
Bone.

Height, $6\frac{1}{2}$ inches; width, $9\frac{1}{2}$ inches.

75 Roman Afternoon.

Pen and brush drawing touched with Chinese white. Signed: *M. Bone*.

Height, $4\frac{1}{2}$ inches; width, $6\frac{3}{4}$ inches.

76 Distant Oxford.

Brush and sepia drawing. Signed: *Muirhead Bone Oxford*. A study for the etching of the same name.

Height, $3\frac{7}{8}$ inches; width, $6\frac{1}{8}$ inches.

77 Garret Hostel Bridge.

Hard pencil drawing on white paper. Signed:
Cambridge Muirhead Bone.

Height, $4\frac{1}{2}$ inches; width, 7 inches.

78 Cambridge.

Hard pencil drawing on yellowish paper. Signed:
Muirhead Bone.

Height, $6\frac{1}{4}$ inches; width, $7\frac{1}{8}$ inches.

79 Palaces, Genoa: Night.

Hard pencil drawing on yellowish paper. Signed:
Muirhead Bone Genoa.

Height, $7\frac{1}{4}$ inches; width, $6\frac{7}{8}$ inches.

D. Y. CAMERON.

80 In Menleith.

Water-color drawing. Signed: *D. Y. Cameron*.

Height, 7 inches; width, 18 inches.

81 Stirling.

Water-color drawing. Signed: *D. Y. Cameron*.

Height, $10\frac{1}{4}$ inches; width, $14\frac{3}{4}$ inches.

82 Near Glencoe.

Water-color drawing. Signed: *D. Y. Cameron.*

Height, $8\frac{1}{2}$ inches; width, 12 inches.

83 Firth Fords.

Water-color drawing. Signed: *D. Y. C.*

Height, $6\frac{1}{4}$ inches; width, $12\frac{1}{2}$ inches.

84 Muckerach.

Brush and India ink drawing. Signed: *D. Y. Cameron.*

Height, 9 inches; width, 9 inches.

P. F. GETHIN.

85 Bogs of Portacloy.

Water-color drawing. Signed: *P. F. G.*

Height, $10\frac{1}{2}$ inches; width, $13\frac{1}{4}$ inches.

86 A Study of Heads.

Crayon and brush drawing on gray paper. Signed: *P. F. G.*

Height, $14\frac{3}{8}$ inches; width, $10\frac{3}{8}$ inches.

87 Sundown: Newport, County Mayo.

Blue and gray wash drawing on yellowish paper. Signed: *P. F. G.*

Height, $6\frac{7}{8}$ inches; width, $9\frac{7}{8}$ inches.

88 Athlone.

Water-color drawing. Signed: *P. F. G.*

Height, $7\frac{3}{8}$ inches; width, $10\frac{5}{8}$ inches.

89 View in Blacksod Bay.

Water-color drawing. Signed: *P. F. G.*

Height, $6\frac{7}{8}$ inches; width, $10\frac{7}{8}$ inches.

90 Sketch in Burgundy.

Sepia wash drawing on white paper. Signed: *P. F. G.*

Height, 7 inches; width, $10\frac{3}{8}$ inches.

91 Bog Road in Mayo.

Brush and India ink drawing with lighter washes on yellowish Whatman paper. Signed: *P. F. G.*

Height, $7\frac{1}{4}$ inches; width, $8\frac{1}{8}$ inches.

EARL HORTER.

92 House of Joannes Darius, Venice.

Water-color drawing. Signed: *E. Horter Venice.*

Height, $14\frac{1}{4}$ inches; width, $7\frac{3}{4}$ inches.

93 Tenements, Naples.

Water-color drawing. Signed: *E. Horter Naples 1914 May 2.*

Height, $10\frac{1}{4}$ inches; width, $8\frac{1}{4}$ inches.

94 Street Scene in Naples.

Water-color drawing. Signed: *Naples 1914 E. Horter.*

Height, $12\frac{3}{4}$ inches; width, $8\frac{3}{4}$ inches.

95 Over the Roofs: Snow.

Pencil drawing. Signed: *E. Horter.*

Height, 10 inches; width, $7\frac{1}{2}$ inches.

96 Brooklyn Bridge.

Pencil drawing. Signed: *E. Horter.*

Height, $10\frac{3}{4}$ inches; width, $8\frac{1}{2}$ inches.

97 Tenements, East Side.

Pencil drawing. Signed: *E. Horter.*

Height, $12\frac{1}{2}$ inches; width, $8\frac{3}{4}$ inches.

98 Five Points.

Pencil drawing. Signed: *E. Horter.*

Height: $9\frac{1}{2}$ inches; width, $5\frac{1}{2}$ inches.

99 Municipal Building.

Pencil drawing. Signed: *E. Horter.*

Height, $10\frac{1}{2}$ inches; width, $6\frac{3}{4}$ inches.

100 Greenwich Village.

Pencil drawing. Signed: *E. Horter.*

Height, $8\frac{1}{2}$ inches; width, $6\frac{3}{4}$ inches.

101 Coal Carrier.

Pencil drawing. Signed: *E. Horter.*

Height, $9\frac{1}{2}$ inches; width, $7\frac{1}{2}$ inches.

AUGUSTE LEPÈRE.

102 La Briqueterie de Crèvecœur.

Pen drawing in bistre on white paper. Signed: *A. Lepère.*

Height, $5\frac{7}{8}$ inches; width, $8\frac{3}{8}$ inches.

103 Colline près La Lavasse.

Pen drawing in bistre on white paper. Signed: *A. Lepère.*

Height, $5\frac{5}{8}$ inches; width, $8\frac{1}{4}$ inches.

JAMES McBEY.

104 Beggars, Tetuan.

Pen and wash drawing. Signed in ink: *James McBey Tetuan 14 Dec. 1912.*

Height, $6\frac{7}{8}$ inches; width, $5\frac{3}{8}$ inches.

105 A Corner of the Market, Tetuan.

Pen and water-color drawing. Signed: *Tetuan James McBey.*

Height, $5\frac{7}{8}$ inches; width, $9\frac{1}{2}$ inches.

JOSEPH PENNELL.

106 Columns of the Temple of Jupiter.

Crayon drawing. Signed: *Pennell.*

Height, $21\frac{3}{4}$ inches; width, $16\frac{3}{4}$ inches.

107 Columns of the Aisles of the Parthenon.

Crayon drawing. Signed: *Pennell.*

Height, $21\frac{3}{4}$ inches; width, $16\frac{3}{4}$ inches.

108 The Acropolis, from the Temple of Jupiter.

Crayon drawing. Signed: *Pennell.*

Height, $16\frac{3}{4}$ inches; width, $21\frac{3}{4}$ inches.

THEOPHILE A. STEINLEN.

109 Deux Trimadeurs.

Drawn with Conté crayon on white paper. Signed: *Steinlen.*

Height, $10\frac{3}{4}$ inches; width, 8 inches.

“Like all great draughtsmen, his methods are extraordinarily simple. His vigorous chalk drawings are without sense of effort or intricacy, and rely always on their large presentation of a few essentials, so that one cannot fail to recognize him everywhere in the streets of Paris. Though he deals much with crime and misery, he envisages both with a strange glamor of personality and even beauty. However sordid his subject, however biting his commentary, he never forgets that he is an artist.”

Temple Scott, *Book Chat.*

110 Crainquebille and His Pushcart.

Brush and bistre drawing. Signed: *Steinlen.*

An illustration to Anatole France's story, “Crainquebille.”

Height, $8\frac{1}{4}$ inches; width, $5\frac{3}{4}$ inches.

HERMAN A. WEBSTER.

111 A Mountain Village.

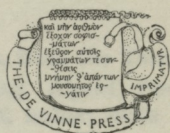
Pen and wash drawing in sepia ink. Signed: *H. A. Webster.*

Height, $3\frac{7}{8}$ inches; width, $7\frac{7}{8}$ inches.

112 In the Luxembourg Gardens.

Pen and brush drawing in sepia ink. Signed: *Herman A. Webster.*

Height, 6 inches; width, 10 inches.



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